

THE ASCENDENCY OF THE NAVY BLUE SAILOR

Simply Trimmed with Beaded Ribbons, These Hats Share Prominence with Toques Trimmed with Hatpins or Flowers and with the Newly Revived Canotiers with Transparent Brims.



with moss roses and blackberry brambles, or white violets mingled with luscious looking strawberries set in a frame of green leaves. When artificial fruit is introduced it must be of the very best quality, otherwise it is impossible.

One of the most charming novelties of the season was a smart toque which matched the parasol that accompanied it. In this case the toque itself was specially attractive. The flat crown was made of pure white glove kid; then there was a turned-up brim covered with blue silk, and as a finishing touch a wreath of tiny roses in several soft shades of pink.

One of the small hats which I have seen this week was described by a fascinating New York "bud" as "a little gem." It really was a fascinating model, simple, original and eminently chic. The hat itself was quite small, with a crown covered with black silk beaver—

unnatural blossoms are placed on supple hats or caps made of bright purple or blue velvet; indeed, I have seen a nosegay of this order introduced on a dull rose satin forage cap with the best results. Silver tissue flowers are mixed with natural green grass and ferns and also with miniature roses and carnations.

I was quite startled to see what looked like real dried raisins trimming a toque made of violine chip. It was in the showrooms of a very famous milliner, and even on the closest inspection I could not detect that the raisins were artificial. They were laid flat against the turban brim and in considerable quantities; in fact, they completely surrounded the toque. There was a beautiful bloom on the raisins which harmonized perfectly with the violine chip, and for trimming there was a white butterfly perched on a branch of raisins near the front made of coque feathers.

on printed and brocaded ribbons; this work is very easily accomplished, for the printed design has only to be outlined or filled in, according to taste.

A girl friend of mine recently made an exquisite trimming for a navy blue sailor hat from two yards of three-inch blue satin ribbon which had a pattern of blurred roses running all over its surface. She introduced a mass of very tiny red, blue, white and steel beads on this pattern; she then tied the ribbon round the crown of the hat, making a full bow at the left side and adding a little fringe of beads on the ends which fell over the hat brim. Every one admired the "creation" and asked where it had been purchased.

REVIVAL OF TRANSPARENT BRIMS.

One of the most influential milliners in Paris is introducing transparent lace and chiffon brims on some

At the left is a delightfully simple sailor of blue taffeta, trimmed with maize ribbon and bunches of beaded flowers. The central hat, of tête de nègre straw, with beige, has evidently solved satisfactorily the dilemma, "horns or wings?" Merely foliage is to be seen on the small hat at the right, in the form of dull pink shaded roses, and glossy green leaves.



Where smartness is but augmented by the conservatism of a suit, as in this navy blue gros grain cloth, the result is enviable. Simply buttoned, and with collar and cuffs of white pique, the narrow patent leather half belt is entirely in keeping.

By BESSIE ASCOUGH

So far as morning hats are concerned, the leading question is "Wings or horns?"

The new models which do not show fly-away wings at the back display pins or ornaments which look exactly like horns—in front.

Some of the new wing trimmings are very effective. I am not now thinking of real wings, but of arrangements in ribbon or velvet which have very much the same appearance.

WINGS OR HORNS?

For example, a little close-fitting toque made of white hemp straw and trimmed with wing-bows made of blue and white striped satin straw. This was a delightfully original model, the creation of a famous artist. The toque itself was shaped like a bowl and the supple satin straw was folded round the crown and then crushed into a sort of butterfly wing bow at the back. I have seen this model copied in black, white and cherry red. The toque was made of cherry red rice straw, and the wing-bow, with drapery, was in black and white striped satin straw.

Fascinating toques for early morning are practically untrimmed; that is to say, they are simply ornamented with a pair of fancy hatpins, the latter being stuck through the crown at unexpected points.

In Paris they have gone rather mad over fancy hatpins. Our milliners are making them of every possible and impossible material, and in a hundred different forms.

Yesterday morning in the Bois I saw a well known Parisian beauty wearing a delicious little toque which had absolutely no trimming except two uncommon hatpins. The toque itself was made of black chip and the brim was twisted into three peaks. Then the hatpins had flat, circular heads made of bamboo buggles in dull shades of blue and red.

These long buggles radiated from a central button which was covered with white suede, and the circles were nearly as large as the saucer of a coffee cup. They were backed with flat disks made of plain black bamboo beads, and the little veil, which only reached to the nose, was made of dark blue Russian net with a narrow border of black silk embroidery. This toque came under the heading "chic," and it certainly was not necessarily expensive. I mean to say that any intelligent girl could arrange a similar toque for a few shillings, though no doubt the original model cost several pounds.

I saw another untrimmed toque which pleased me greatly. It was close fitting and made of silver gray chip, and the turned-up brim was bound with dull silver braid. The trimming consisted of two large hatpins which had oval heads thickly covered with silver braid and steel beads.

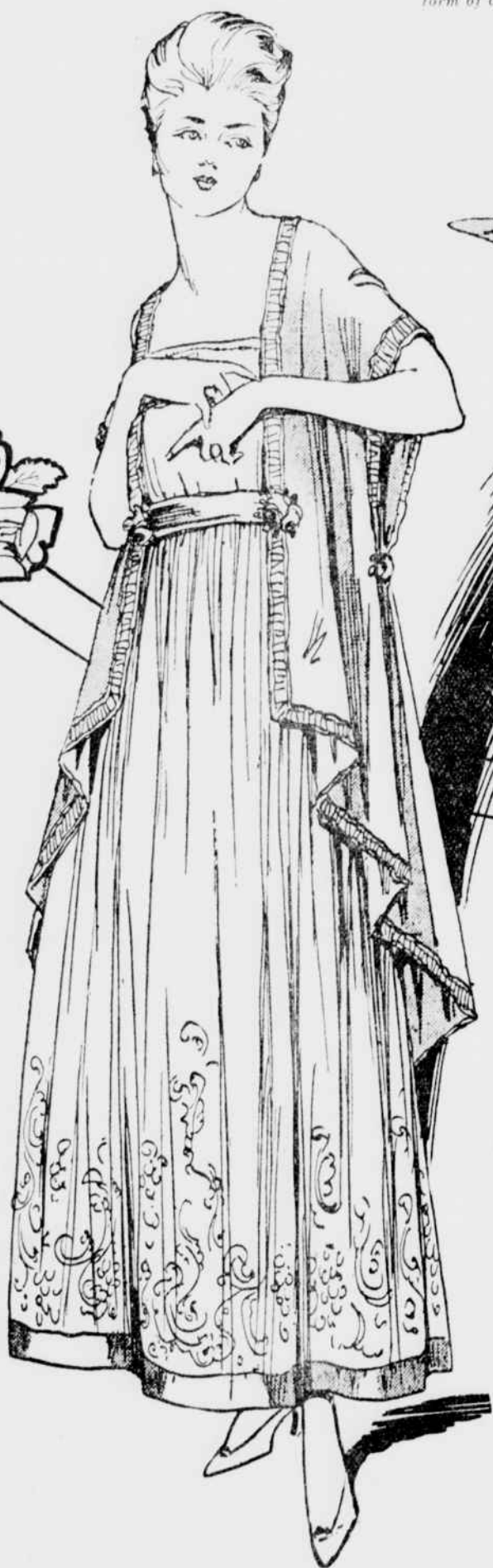
THE CHARM OF THE CHIN STRAP.

Chin straps are coming into fashion. I do not mean chin straps which reduce double chins, but bands of velvet or satin ribbon which are passed under the chin and attached to the hat or toque at either side.

A certain little moire cap was worn pressed down over the hair, and it was trimmed at one side with a cluster of tiny lemons and waxed orange blossoms. This is a Monte Carlo model and one which a pretty girl with a long, white throat would do well to adopt.

The combination of small lemons and waxed orange blossoms is highly suggestive of Riviera fashions, and the best Parisian milliners say that clusters of small fruit will be frequently seen on the early summer models.

I have already encountered charming hats trimmed



An uncommonly elaborate tea gown is this, whose widely open coat of lavender blue taffeta, shot with silver, is an elaboration of the earlier house coat. The shell pink mousseline de soie underdress is embroidered with silver and hemmed with taffeta.

like a man's tall hat—and a narrow brim, turned up sharply at one side, covered with black satin. It was trimmed with a broad band of pure white chip and at the right side there was a flat rosette made of the same chip, with a jaunty white mount springing from the centre. The hat was designed to accompany a black and white check tailor-made which had a very short pleated skirt and a three-quarter length military coat finished with bright brass buttons.

Black and white hats are more fashionable than ever, especially those made of black satin or taffeta and trimmed with broad bands round the crown of white violets or white velvet pansies.

NOSEGAY OF SILVER AND VELVET.

Early in the spring season nearly all the best hats and toques were trimmed with quills, wings or smart ribbon bows, feathers being practically out of the running. Now we find the leading milliners in the Rue de la Paix and Rue Royale using quantities of flowers. Some of these are made of taffeta and painted by hand, as described in one of my recent articles; others are made of white or pale-colored glove kid; others, again, are made entirely of narrow ribbons very cleverly arranged.

The latest idea is the nosegay of glistening silver flowers surrounded by black velvet leaves. These highly



One never wearies of navy blue, hence this high-buttoned suit of peau de soie, with its onyx ball buttons and collar lined with cane-colored cloth, is eminently satisfactory. At the right is a street frock of beige-colored gros grain cloth, whose unusual front opening shows a soft blouse of chiffon.

In the same showrooms I saw a charming turban toque with a torpedo crown, which was made of dull violet chip. The brim was covered with beautiful Parma violets and at one side there was a cunningly tied bow made of shot taffeta which showed gleams of silver on a violet ground.

Navy blue tagal is more popular than ever this spring. Sailor hats made of this straw are trimmed with bands of beaded ribbon—the beads, in several different shades, forming an irregular pattern—and with a cluster of shaded roses. I have seen delightful effects produced by the introduction at home of small beads

of her new models. These hats are almost all of the glorified sailor shape, with domed crowns covered with flowers, and for trimming a full, upstanding bow or several high rose stalks. It seems early in the year to speak of transparent brims, but I have seen several of them in leading millinery establishments.

Plaid was used in a navy blue affeta gown of Callot origination which I have seen recently, and it was introduced in the most curious fashion. The overskirt, of the blue, was caught up in back, drawn up to the waist, as in former years the peasant tucked up her skirt in front, showing her petticoat. But in this case

it was not a petticoat but a plaid underskirt which showed quaintly in back. A touch of the plaid was used also at the girdle. The blouse of this gown was quite simple. It closed at the side, two slight gatherings marking the points where bows of velvet ribbon effected the fastening. This gown may also be used to advantage if it is made entirely of the blue satin, in which Callot has made a copy of the original.

I saw last week an evening gown which was of such chaste dignity that one wondered how a flower would find place on it. But the result justified the attempt, for it softened the gown, making the human note. This gown was of white satin foundation. Over it fell the net skirt, entirely covered, save for three plain bands, which were untrimmed, with opalescent sequins. These were light, far lighter in texture than the beads which are often used, and thus are more airy in appearance. The bodice was a semi-surplice, with a touch of gold lace at the bust line and two charming epaulets of gold lace which stood crisply erect at the shoulders. A few rhinestones, too, glittered on the simple bodice. The flower, a large pink rose, gathered all the rose iridescence of the sequins and softly reflected it again.

The tight bodice, by the way, has been quite as definitely accepted as was expected when it made its first appearance not very long ago. The peasant girl bodice, with its front or side lacing, has passed out. It was merely the pioneer, and paved the way for the endless charming adaptations that have succeeded it. While the tendency to point these tight, waist outline affairs has disappeared, one finds so many modifications that it seems as if its short life had not been entirely vain.

Very often the tightness at the waistline is merely a natural continuation of the lack of fulness above. But this tightness seldom means closely fitting tightness. It is merely negative, an elimination of all blousing. When a gown is high, or has a very short V in front, it is well to have a quite plain front portion of bodice, as in a gown of blue gros grain silk which I saw not long ago. While there is no apparent fulness over the bust, still there is sufficient material used, to give it ease of outline.

If one desired, four tabs of the bodice may extend over the girdle, so as to simulate faintly the coat effect. This girdle gives one opportunity to display originality. If one is not very slim, and not very tall, it were well not to have an over-conspicuous centre.

Top coats for mid-summer wear and early autumn wear have already made their appearance, and evince more than a little power to be pleasing. The once modish raglan coat has done a present service, although this style of garment as such has passed out completely. One finds, however, the graceful line formed by a sleeve which is cut very deeply into the shoulder, and thus imparting the unbulky fulness which is desirable for the type of wrap which is to be instantly slipped on or removed.

One of the most charming of top coats which I have seen this season was in the still increasingly popular magpie combination. The material of this unusual coat was a close white velvet, and it was long, more than passing the knees, and was just gracefully full. The ruffled collar and the winding bands that formed the cuffs with an outer bow-like fastening, and the wide Tartan sash were all of black velvet.